CHAPTER FIVE

CALLIMACHUS

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Introduction

In this chapter it will be shown how Callimachus' treatment of time is closely related to specific aspects of his literary technique, and often helps to convey a programmatic or metapoetic 'message'. The corpus studied for this chapter consists of Callimachus' *Aetia* and *Hymns*; examples from *Hecale* and *Iambi* will be adduced only when relevant.

Order

Time and the order of events

The narration in Callimachus' *Aetia* and *Hymns* is always subsequent, and the narrator repeatedly draws attention to this fact by marking the distance in time between the narrator and his narrative.

On the one hand this distance is marked by references to the narrator's own time. These are found particularly in aetiological passages, where the present appears as a result of events in the past, as in the *Aetia*, where aetiology is the overall framework, but also in, for example, *Hymn* 1.11–14, where Callimachus tells us that the Arcadians still regard the place where Rhea bore Zeus as a sacred spot, and 37–41, about the river Neda, which came into being as a bath for Zeus and is 'now' the oldest river of the Arcadians.¹

On the other hand there are sometimes indications that something took place in the distant past when something familiar to the narratees

¹ There are many examples of such passages in the *Hymns*; cf. e.g. also *Hymn* 1.44–45, 51; 2.97–104; 3.197–203; 4.275–276.

was ‘not yet’ so, as in, for example, *Hymn* 1.18–27 about the rivers of Arcadia, which were ‘not yet’ there when Zeus was born, or *Hymn* 6.24, where the story of Erysichthon is situated in a time when the Pelasgians had ‘not yet’ moved to Cnidus.²

Other passages too draw attention to the distance in time, though in a more implicit manner. Thus one in a series of brief comparisons in *Aetia* fr. 23.4, ‘as the lustful ears of young men listen to a poor lover’, evokes in a story about Heracles the kind of erotic setting also familiar from contemporary Hellenistic epigrams. Elsewhere, the narrator shows his own learning and reminds the narratee of the position of the Hellenistic poets in Alexandria, who have access to the sources of learning in the Library and to scholarly and scientific discussion. For instance, in *Aetia* fr. 43.18–53 ‘the young Callimachus’ gives a long list of Sicilian cities and their founders, before he allows the Muses to answer his question about the anonymous founder-ritual in Zancle; in *Aetia* fr. 75.12–14 the narrator takes position in the discussion about epilepsy as a ‘sacred disease’, and in 53–77 of the same fragment he summarizes his source for the story of Acontius and Cydippe which he has just told: this lengthy summary of the work of Xenomedes of Ceos particularly recalls the contemporary poet at work in the Library.

There are no large-scale instances of simultaneous or prior narration, that is, the narrative never runs parallel to or precedes the events as in prophecies. The picture Callimachus creates is always that of a learned narrator who looks back on a shared past from his own point of view late in the Greek tradition.

There is a certain amount of—seemingly—precise time-markers in Callimachus, but close analysis suggests that time is generally not indicated just for its own sake. Callimachus’ primary purpose in these time-markers does not seem to be chronological precision, but rather to convey some programmatic or metapoetic message to his narratees. For instance, the story of the Charites at Paros, which is the first story of the *Aetia*, is located in time by fr. 4, which tells us that it took place when Minos had extended his rule over the Cyclades. Thus the narratee is reminded of the fact that the *Aetia* begins at the point where

² For more examples cf. *Hymn* 2.88–89; 3.244–245; 4.40, and for related phrases e.g. *Hymn* 3.47–48 about Lipara, which was ‘then’, that is, at the time of the events, called Meligounis; cf. also Hopkinson 1984: ad *Hymn* 6.24. Also in the Homeric hymns (→) such passages may be found, as in e.g. *h.Ap.* 225–228.

Hesiod's *Theogony* more or less ends,³ and may therefore be read as a sequel to that work.⁴ In fr. 7.23–26 Calliope asks Callimachus to bring to mind the island Anaphe and the moment when the Argonauts left Colchis and sailed home to Greece. Thus she begins the story of the Argonauts in the *Aetia* at the end, as was well-known to readers of the *Argonautica* of Apollonius of Rhodes, where the events at Anaphe were one of the last adventures before the Argonauts set foot on Greek soil again.⁵ The time-marker therefore reminds the narratee of the contrast between Callimachus' and Apollonius' treatment of the Anaphe-episode, and makes him wonder about the relationship between the two poets. At the same time it may have reminded him of the *Iliad* and the *Odyssey*, where the narrative also begins at the end of the Trojan war and at the end of Odysseus' vagaries, respectively. Another example is *SH* 259.5–8, where we find an epic time-marker, 'when the evening star was about to loosen the yoke of the oxen ...', at the moment when the old farmer Molorcus is disturbed by mice, which are invading his cottage and damaging his possessions. In the *Iliad*, however, such time-markers indicate moments when the heroes prepare for battle.⁶ Using exactly such a time-marker at this point the Callimachean narrator playfully turns the following battle of Molorcus against the mice into a mock-epic fight.⁷

Apart from these occasional exact time-markers, aspects of time are usually vague. Thus stories may begin with an unspecified 'once upon a time', as in *Hymn* 5.57 en 70 and *Hecale* fr. 230 (= 1 Hollis) (and often in other poets, like Pindar). Besides, the duration of certain events is far from clear. Thus we may wonder how long Erysichthon's bulimic illness in *Hymn* 6.66–115 really lasted. The imperfect tenses in which the story is told suggest that it took a certain amount of time before Triopas' stock was finally exhausted and Erysichthon had to leave his father's house to sit as a beggar at the crossroads. The series of excuses invented by his mother in 74–86 suggests a number of invitations to festivals, weddings and meals, and therefore also hints at a certain

³ Although it is not quite certain where the *Theogony* actually ended and some passages in the later part of the work have been regarded as not authentic by various scholars, from *Theogony* 937 onwards we reach the time of the early Greek heroes, like Minos, Heracles, etc.

⁴ Cf. Harder 2003: 296 n. 25; Fantuzzi & Hunter 2004: 55.

⁵ Cf. A.R. 4.1694–1730.

⁶ As in e.g. *Il.* 11.86–93 and 16.779–780. Cf. further Fränkel 1968: 141 and 612.

⁷ Cf. Harder 2002: 194–195, with further references.

amount of time. On the other hand Erysichthon's enormous hunger, which keeps him eating all day long (68–69 and 87–93), and his father's desperate prayer (98–110) suggest that Triopas' possessions must have shrunk rather quickly. Callimachus may have kept the time involved deliberately vague, in order to give the narratee the impression of an illness that on the one hand lasted long enough to cause a great deal of suffering and embarrassment and on the other hand showed the force of Demeter's anger because it destroyed Erysichthon quickly and effectively.

In *Aetia* fr. 75.12–21, where three diseases hit Cydippe when her father tries to marry her off to the wrong men, there are several time-markers, but they do not create a clear picture. The first disease, epilepsy, hits her on an afternoon and almost kills her; the second, a quartan fever, makes her suffer for seven months; the third, a cold, is merely said to have hit the girl; after that Cydippe's father does not wait for the fourth disease, but consults the oracle of Apollo. Callimachus here seems to be modifying and elaborating an epic pattern ('three times X did Y, and the fourth time he ...'),⁸ and he may want to draw the narratee's attention to the fact that he fills in the unspecified 'three times' of the old epic.

In the *Hymns* the order of events is generally chronological, but *Hymn* 4 is fairly complex. The hymn begins in the present of the narrator, who announces his intention to sing about Delos and wonders which subject he will choose (1–29). He then decides to tell about the distant past, when Delos, still called Asteria, was left unfixed and floated across the seas until the time when it offered hospitality to Leto so that Apollo could be born (30–54). Having briefly announced his subject, the narrator then embarks on his story, Leto's vagaries (55–196) and Delos' receiving Leto (197–274). When Apollo is finally born, the narrator returns to the present: 'therefore you are called the most sacred of the islands since that time, the nurse of Apollo' (275–276), and the last part of the hymn (275–326) mirrors the beginning by its setting in the narrator's present.⁹ Meanwhile, in the story of Leto's search for a place to bear her child, the narrator's present is also evoked in an external prolepsis: Apollo's prophecy from the womb when Leto approaches Cos (162–195). This island is the birthplace of

⁸ Cf. Hopkinson 1984: ad *Hymn* 6.13–15.

⁹ Schematically one may render the sequence as follows: A (1–29) – B (30–54) – C (55–196) – B' (197–274) – A' (275–326).

Ptolemaeus II Philadelphus, the narrator's contemporary, and Apollo adds a brief eulogy of the future/present king and his exploits against the Celts. Thus the hymn encompasses a wide range of time, in non-chronological order.

The same is true of the *Aetia*. The *Aetia* as a whole has a roughly chronological framework: it begins with the early myths of Minos, the Argonauts and Heracles and ends with the lock of Berenice in the narrator's present.¹⁰ Between these two points in time the chronology seems, however, to be rather unorganized. There are stories from various periods: after the early mythological period the time of the Trojan War is represented by only a few, rather marginal stories and by some stories about the return of the heroes and the aftermath of the war (e.g. the story of Peleus at Icus in fr. 178). Then we find stories which evoke the Greek colonisation of the East and the West, the local strifes and battles on the islands in the Aegean Sea, the early classical period, and the early wars of Rome. Thus a long period of human history is represented, but to a large extent the narratee has to find out the exact chronology for himself. Only at the beginning and the end of the work is he made aware of the basic chronological order, but just before the story of the lock of Berenice (fr. 110), at the end of the *Aetia*, he is back again with the Argonauts (fr. 108).

On a smaller scale we see the same 'chronological disorder' within some of the stories. In fr. 7.19–21, the story of the Argonauts at Anaphe, Callimachus starts at the end of the Argonauts' journey. In the course of the story he evokes various events from the Argonaut-myth as it is found in Apollonius' *Argonautica*, such as the murder of Medea's brother Apsyrtus (fr. 8), the stay at the island of the Phaeacians (fr. 12–15), the colonisations of the Colchians, who are afraid to return to Colchis without Medea and therefore settle on the Adriatic coast (fr. 10–12), and the departure from Pagasae according to Apollo's oracle (fr. 18.9–13).

The way in which Callimachus reminds his narratees of the whole Argonautic expedition within the brief compass of the story of Anaphe draws attention to his 'elegiac' treatment, which forms a contrast with the well-organized chronological treatment in Apollonius of Rhodes' (→) epic *Argonautica*. He is also clearly indebted to Pindar's *Fourth Pythian Ode*, where the temporal structure is also complex, and one of the first events we are confronted with is Medea's prophecy on the Argonauts'

¹⁰ Cf. Harder 2003.

homeward journey (→ Pindar). Again we see that the treatment of time is to a large extent programmatic and helps to represent Callimachus' literary views.

In a similar way the order in the catalogue of Sicilian cities and their founders in fr. 43.18–53 may be explained. When compared to the chronological list of colonisations in Thucydides 6.3–5, it becomes clear that the Callimachean narrator has opted for a non-chronological order. This is in tune with the claim of discontinuity which he voiced in the prologue of the *Aetia* (fr. 1.3) and at another level mirrors the overall scheme of the equally discontinuous *Aetia*. It also evokes the picture of a scholar who has the vast resources of the Library at his disposal and can at any given moment elaborate any point of his text with little narratives from the past. Thus the catalogue's arrangement may be to a large extent programmatic.

Prolepsis

Callimachus makes use of narratorial prolepsis in several passages. We find internal prolepsis on a small scale, adapted to the format of short stories which leave no room for long lines of suspense, in, for example, *Aetia* fr. 43.61–65, where the secondary narrator Clio tells us that the founders of Zancle did not pay attention to the inauspicious bird-omen of the *harpasos* when they were building their town. Immediately afterwards the expectations raised by this passage are fulfilled: the two founders quarrel over their status and cannot agree who must be regarded as the main founder of the new town (68–74). In *Hymn* 4.57–58 the words '[Hera was particularly angry with Leto,] because only she was going to bear Zeus a son who would be dearer to him than Ares' refer to the birth of Apollo, which will take place later in the hymn.

Sometimes the prolepsis is less explicit and relies on the narratees' understanding of an allusion, as in *Aetia* fr. 67.3, where Callimachus recounts how Eros taught Acontius his tricks, because the boy was not very clever. The adjective chosen here, *polukrotos*, recalls the beginning of the *Odyssey*, where in 1.1 Odysseus is called *polutropon* (for which a variant reading *polukroton* of unknown date is also recorded), and a fragment of Hesiod, where Odysseus' plans are called *polukrotos*, when he is wooing Helen (fr. 198.3). It may also convey the notion of 'producing a lot of noise'. Consequently we are not only informed that Acontius is 'no Odysseus', because of his lack of cleverness and eloquence, but we are also prepared for the sequel, when his courtship of Cydippe

takes place in silence because he throws an apple at her inscribed with the oath that she will marry Acontius, in this way securing her as his bride.¹¹

External prolepsis¹² is found more often in Callimachus' works, and this may be related to the fact that in this respect short stories have no *a priori* limitations. As external prolepsis points forward to the future beyond the time of the story, it is also often found in aetiological passages, where the narrator informs the narratee about later events. Some examples are *Hymn* 1.20–21, where we are informed that the now dry Arcadia 'later would be called very well-watered'; 3.248–250, where Callimachus tells that 'later' the famous temple of Artemis was built in Ephesus; and 4.253–254, where the narrator talks about the seven strings of the lyre. A particularly interesting instance is *Hymn* 3.107–109, where we read that, when the young goddess Artemis has gone hunting for the first time and has shot four deer, Hera helps the fifth to escape so that 'later' it will become one of Heracles' labours. Later in the hymn, however, in 142–161, we are told how at first Artemis was always met by Hermes and Apollo when she returned to the Olympus after the hunt, but 'now' Heracles waits for her when she returns, and takes her spoils and urges her to shoot more animals. All the gods laugh heartily at him and his mother-in-law Hera most of all. This implies that a considerable amount of time has passed since Artemis' first hunt, and that in the meantime Heracles after having lived his life to its end and having performed his labours has gone up to the Olympus, where he married Hera's daughter Hebe. The use of proleptic 'later' in 107–109 seems to draw the narratee's attention to the contrast between the—limited—life-span of Heracles on earth and that of the goddess, who is eternally young and vigorous, as well as to the narrator's own time, when both divinities are living on the Olympus.

The way in which the Callimachean narrator combines here the technique of the external prolepsis with the 'reference to the narrator's own time' device is an interesting development. In this way continuity is suggested between the mythological past and the historical present. This is even more clear in a passage like *Aetia* fr. 75.50–54, 'and from that marriage a great name would arise, for still your tribe, the Acontiads, rules widely and is much honoured in Iulis, Cean, and we

¹¹ Cf. Harder 2002: 192–193.

¹² In fact the narratee often is able to establish whether a prolepsis is internal or external only when he has read the whole narrative.

heard about this love of yours from ancient Xenomedes ...'. What is initially presented as an external prolepsis turns out, after the narrator's speculations about the delights of Acontius' wedding-night, to be a fact in the narrator's present. The narrator draws special attention to this present by explaining how he found the preceding story in an old source. Another, somewhat similar, but more complex case is found in fr. 12.4–6 about the later migrations of the Colchians: 'moving again from there they founded Orician Amantine. And these things would thus be fulfilled in later times'. Here we are first offered a description of events which took place well after the time of the story of the Argonauts, and then the narrator checks himself and explicitly presents these events as an external prolepsis. In this way the narrator draws attention to his own position in the present, from which he looks back at the earlier events and is free to select what he will tell or withhold (see also section 2.1 above).

Sometimes external prolepsis is open-ended, in the sense that the outcome of the events is only suggested but not presented as certain. It takes the form of a prayer or request by a narrator who has just told his *own* story, so that narratorial and actorial prolepsis in fact overlap. This happens in fr. 64.11–19, where the dead Simonides prays to the Dioscuri and presumably asks them to help him against the tyrant of Acragas, who had destroyed his tombstone, just as in the past when they helped him against Scopas, who refused to pay him for a poem. The concluding passage of *Aetia* fr. 110, the *Coma Berenices*, preserved only in Catullus 66.79–92,¹³ suggests that this poem also included an external prolepsis in the form of a request by the lock for sacrifices in the future.

External actorial prolepsis also is a means to extend the story beyond the time span covered by the actual narrative. In these cases the character speaking may have a certain status or express his intentions in a prayer, so that the prolepsis gains authority and makes the narratee inclined to believe in it. Thus we find Jason promising to send many sacrifices to Apollo in his prayer when the Argonauts are covered by darkness near the small island of Anaphe in *Aetia* fr. 18.5–8. Elsewhere

¹³ Catullus 66.79–88 does not correspond to anything in Callimachus' *Coma Berenices*, where in the papyrus line 89 follows immediately on line 78; Catullus 66.89–92 may correspond to the Greek text, but the papyrus-fragment is too scanty to be certain. For the view that Catullus 66.79–88 may still go back on another version of Callimachus' poem see recently Jackson 2001 (with further references).

gods are predicting the future and particularly in *Hymn 4* this technique is used with great encomiastic effect, highlighting important issues in the hymn. First Apollo speaks from his mother's womb in *Hymn 4*.88–98 about his future oracle in Delphi, which is 'not yet' there, and about Niobe, who in the future will offend Leto so that even now Thebes is unfit as a place of birth for Apollo. A little later in the same hymn this motif is repeated in a second prophecy by Apollo, in which he also rejects Cos as a place of birth, not because it is unworthy, but because there Ptolemaeus II Philadelphus will be born, the future king of Egypt, who will defeat the Celts (162–195). In this second prophecy the encomiastic element is clear and the king is neatly connected with the god, who shows him his respect and predicts that he will be his faithful ally. In a third actorial prolepsis the island Delos predicts her own future as Apollo's sacred island (266–273). Here the prolepsis helps to enhance the status of the island and it is confirmed by the ensuing narratorial description of her importance in 275–326.

In *Hymn 5* the fate of Tiresias, who is made blind by Athena because he saw her bathing, is contrasted with the sadder fate of Actaeon, who 'in the future' will be torn to pieces by his own dogs for a similar offence (107–118). Subsequently, in 119–130, Athena predicts Tiresias' future: he will be a great prophet and have a long life and even after his death he will be the only mortal who keeps his conscience when he is in the underworld. As in *Hymn 4* the prolepsis seems to acquire additional weight by being pronounced by a god and again the narrator confirms it by adding in 131–133 that Athena nodded her assent to her own words and that she was the only goddess whom Zeus had given the means of thus fulfilling her promises.

Analepsis

There are no examples of internal analepsis in Callimachus' work. This may be explained by the fact that his narratives are generally short and do not seem to have room for this device (see also above on internal prolepsis, which is also rare).

External analepsis as a means to include the past and extend the time span of the stories is well-attested. On a small scale examples of external analepsis are found in, for example, *Aetia* fr. 18.4–13, in the story about the Argonauts at the little island Anaphe, where it works on several levels. In this passage, dealing with one of the last stages in the Argonauts' homeward journey, Jason returns to Apollo as the cause of

the expedition in 9 and to the departure from Pagasae in 10–13. Thus the whole journey is briefly evoked. However, there are also several allusions to Apollonius of Rhodes' *Argonautica* in this passage, which add to its complexity and help to evoke other episodes from the Argonautic expedition before the events at Anaphe. For instance, in 4 there is an allusion to the Argo's 'good keel', which recalls *Argonautica* 1.401 and 526–527 (where Athena adds a speaking piece of wood to the ship's keel) and 4.580–595 (where the Argo urges Castor and Pollux to pray for a safe journey after Apsyrtus has been killed and the Argonauts have become frightened). In 6–13 Jason's prayer recalls similar prayers by him in *Argonautica* 1.411–424 (at the Argonauts' departure) and 4.1701–1705 (also at Anaphe). By means of these allusions Callimachus also evokes the building of the Argo, the killing of Apsyrtus (which in the *Aetia* took place in Colchis, not during the homeward journey as in the *Argonautica*; cf. fr. 8) and the scene of the Argonauts' departure, and particularly Apollonius' treatment of these events.¹⁴ The effect of this analepsis is therefore twofold: it is external in the sense that it evokes events that took place before the time span of the main story, but it also refers the narratee to other texts which treat these events differently and more elaborately. We also see how actorial and narratorial analepsis are subtly interwoven in Jason's prayer: as a fictional character he refers back to what he 'remembers', but the narrator stays in charge, because he uses indirect speech, and by his choice of words and phrases refers the narratee to the *Argonautica*.

An intriguing case of narratorial analepsis is also found in *Aetia* fr. 75.53–77. Here the love-story of Acontius and Cydippe is followed by a summary of the narrator's source, the Cean history of Xenomedes of Ceos (ca. 450 BC). This summary offers the pre-history of the story just told and ends with the foundation of the four towns of Ceos, among which is Acontius' home-town Iulis. Within this summary other poetic texts are also alluded to, which offer additional information about the story of the destruction of the Telchines at Ceos, briefly told in 64–69. As in the Anaphe-episode the narratee himself is urged to complete the analepsis.

Elsewhere in the *Aetia* Callimachus experiments with narratorial and actorial analepsis by turning the narrator into a fictional character, who from a more or less unsatisfactory situation in the present looks back

¹⁴ For further discussion see Harder 2002: 217–223.

and comments on his own history before it tries to mend the present so that the future will become better. This happens for instance in fr. 64, where the dead poet Simonides from a rather undefined position in the present recalls the fate of his tombstone, which was destroyed and built into the wall of Acragas, and then prays to the Dioscuri for help, and in fr. 110, where the lock of Berenice describes how it came to be a star and recalls events from Berenice's earlier life before it focuses on the present and on its future cult. In both *aitia* the speaker's present seems to be sandwiched between the past and the future on which his interests are focused.

A special case of external analepsis is the narrative framework of *Aetia* 1–2, where the narrator looks back on his past: as a young man he was carried by the Muses to Mt Helicon in a dream and there heard aetiological stories from them. By this means he seems to 'paste' the earlier edition of *Aetia* 1–2 into a new edition of four books of *aitia*.

Beginnings and endings

Many Callimachean stories start at the beginning of the fabula. In the *Hymns* the beginning of the story is always well-marked and the narratee is first of all provided with some background information which helps him to evaluate the issues about to be narrated in the story. Thus in *Hymn* 4.11–27 the story of Delos is introduced by an extensive description of the island. Then a question follows, in which the narrator asks Delos what it would like to hear and proposes to tell the story of how it became a fixed island after floating on the sea for a long time (28–54), beginning at the very beginning (cf. 'first of all', 30), when the other islands got their positions in the sea, but Asteria (later Delos) did not. In 55, finally, the story of Leto's search for a place to give birth to Apollo begins and by that time the narratee is well-prepared to appreciate the story of how the floating island and the roaming Leto came together and found peace. In a similar way in *Hymn* 5.57–69 the story is preceded by a description of Athena's friendship with the nymph Chariclo, the mother of the very man whom she will subsequently rob of his eyesight, viz. Tiresias, and in 6.24–30 we are told how the Pelasgians—still—live in Dotium, and the beautiful sacred wood they had created there for Demeter is described at some length. In these passages the narratee is prepared for the tragic dimensions of Athena's punishment of Tiresias and the enormity of Erysichthon's crime of cutting down Demeter's trees.

In the *Aetia* we have the beginnings of only a few stories, but here a similar technique of providing background information may be observed. Thus Calliope begins the story of Anaphe, which belongs to the end of the Argonauts' homeward journey, at the moment when they leave Colchis (fr. 7.25–26). She includes amongst other things the Argonauts' stay at the island of the Phaeacians, where Medea acquired the servants who take part in the scurrilous ritual at Anaphe (fr. 12–15 and 21.5–7). In a similar way, Clio's story of the anonymous founder ritual in the Sicilian town Zancle in *Aetia* fr. 43.58–83, is preceded by a catalogue of other Sicilian cities and their founders in 18(?)–55 by the primary narrator, 'the young Callimachus'. None of these towns has an anonymous ritual, so that the narratee is made well aware of the exceptional character of the ritual at Zancle.

At first sight, the story of Acontius and Cydippe seems an exception to the custom observed so far, to make a story start at the beginning (of the fabula). It seems to start *in medias res* in fr. 67.1–4, where the primary narrator recounts how Eros taught Acontius his tricks when he was in love with Cydippe. However, in fr. 67.5–21 and fr. 68–69 the narrator retraces his steps and first offers a great deal of background information about the young people's countries, their descent and particularly their exceptional beauty.

Turning now from beginnings to endings, we may observe that endings in Callimachus may be quite abrupt but at the same time generally suggest that life went on after the end of the narrative and may contain a more or less explicit reference to the narrator's own time. Sometimes the suggestion of a continuation of the events is implicit in the narration of the events towards the end of the story. Thus in *Hymn* 6.116–117 the story of Erysichthon has ended with a description of the boy sitting as a beggar at the crossroads, and the narrator hopes that no one who is an enemy of Demeter will ever be his neighbour or friend. The narratee may expect that soon afterwards Erysichthon died, but nothing to this effect is said. In *Hymn* 5.137 the narrator turns to the women waiting for the procession after stating that Athena's promise to Tiresias will surely be fulfilled. Again the story ends abruptly and the narratee has to assume that Tiresias will indeed become a famous prophet. On the other hand the story of the birth of Apollo also ends abruptly with the baby being received by Delos in *Hymn* 4.274, but here the remaining part of the hymn contains an elaborate and explicit description of Delos' present fame, which was the reward for her hospitality to the pregnant Leto.

In the *Aetia* the story about the founder's ritual at Zancle in fr. 43.80–83 ends with an invitation to come to the ritual banquet, presented as if it is still thus formulated in the narrator's own time; the story of Acontius and Cydippe in fr. 75.50–52 ends, after a brief indication of the delights of the wedding-night, with the statement that the descendants of Acontius still rule at Iulis in the narrator's own time.

The story of Acontius and Cydippe must have contained two narrative strands, each with its own beginning and ending. When after their first meeting at Delos the boy and girl had gone home to Ceos and Naxos respectively, it was told how Acontius pined in the countryside (fr. 72–74) and Cydippe fell ill whenever her father tried to marry her off to another man, until he finally went to consult Apollo's oracle (fr. 75.1–39). We do not know how Callimachus managed the separation of the two narrative strands and their respective beginnings, but only how in fr. 75.40–41 the two strands came together in a simple and straightforward way, when Cydippe went to Naxos: 'she was better; and then, Acontius, it was up to you to go to Naxos [?]'.¹⁵

Rhythm

In the *Aetia* the amount of text devoted in the story to an event from the fabula is often very small, and on the whole we find few scenes and many summaries. One example is the story of the Argonauts at Anaphe in *Aetia* fr. 7.19–21, where a large number of events are covered in ca. 150 lines: the departure from Colchis with Aeetes' angry speech, the journey to the island of the Phaeacians with the Colchians in pursuit, the Colchian colonisations on the Adriatic coasts and islands, the Argonauts' stay with the Phaeacians and eventually the adventures at Anaphe, where in response to a prayer by Jason Apollo saved the Argonauts from darkness and they celebrated on the island and established the new ritual for Apollo Aegletes.¹⁵

In *Aetia* fr. 75, part of the love-story of Acontius and Cydippe, we get a picture of a fairly uneven and complex rhythm.¹⁶ In 77 lines the fragment covers the episode at Naxos, when Cydippe's father tries to marry his daughter off to other men and she falls ill each time until

¹⁵ The same period is covered in roughly 1,500 lines in Apollonius of Rhodes' *Argonautica* 4.183–1730.

¹⁶ For an earlier discussion see Cairns 1979: 117–120.

the situation is finally solved when her father consults Apollo's oracle. Of these 77 lines some twenty are used to tell the actual story, and the fabula-time covered by these lines is considerable, as one of the illnesses is said to have lasted seven months.¹⁷ Lines 38–40 may give a good impression of the laconic treatment of the narrative: 'The god spoke, and he [sc. Cydippe's father] went back to Naxos and asked the girl herself; she told him the whole story and was better'. The rest of the 77 lines is taken up by two pauses, a digression about a wedding-ritual at Naxos (2–9) and one about epilepsy (12–14), a long quotation of Apollo's oracle, with some digressions not directly relevant to the plot (22–37), speculations about Acontius' delight in the wedding-night (44–49), and a summary of the narrator's source (53–77). Thus passages of great speed alternate with pauses and narratorial comments.

In the summary of Xenomedes the speed is even higher, as lines 56–74 cover the history of Ceos from its beginnings through various generations and populations until the foundation of its four main towns. Even so, the summary refers the narratee to other works beside the Cean history of Xenomedes himself. He is referred to the poems by Pindar and Bacchylides about the destruction of the Telchines at Ceos and allusions to the *Odyssey* help him to acquire a better picture of the crimes committed by the king of the Telchines.¹⁸ Thus the narratee is enabled to expand the story himself if he wants to and the apparent summary style in fact hides other layers of information relevant for the understanding of the narrative.

A similar kind of unevenness can be observed in the *Victoria Berenices*, where the battle of Molorcus with the mice who invade his cottage is treated at length in *SH* 259, but the narratee is invited to find out about the battle of Heracles with the Nemean lion for himself in *SH* 264. The ellipsis is quite explicit, and the metapoetic message seems to be that a well-known story such as the death of the Nemean lion is not worth telling and can be found elsewhere. At the same time the way in which the ellipsis is brought to the narratee's attention enables those who wish to do so to add the information left out and to fill in the gaps in the poem.¹⁹

Implicit ellipsis is found in the catalogue of Sicilian cities in *Aetia* fr. 43.18–55: the narrator presents the towns only briefly (e.g. 'I know

¹⁷ Cf. fr. 75.17 about the quartan fever.

¹⁸ Cf. Harder 2002: 198–199.

¹⁹ Cf. Harder 2002: 199–201.

of ... Cretan Minoa, where the daughters of Cocalus poured boiling water on the son of Europa', 46–49) and leaves it to the narratee to look up the details of their foundation. Again the ellipsis seems to be presented in a way that invites the narratee to fill in what is left out and thus extends the actual narrative so that it includes more than is actually said. In this respect ellipsis in Callimachus has a function which is different from that in the early epic and drama: there it is a means to focus the narratee's attention on the things that are really important, whereas in Callimachus' poems it is a means to activate and challenge the narratee.²⁰

In the *Hymns*, in view of the scarcity and often unspecific nature of the time-markers, it is often difficult to determine what the exact time span of the story is, but in general, as in the Homeric hymns (→), it is rather short: some days or months. The narration mainly proceeds through a combination of summary and scenes, including a great deal of direct speech.²¹ In *Hymn* 5 the narrative of Tiresias' blinding is limited to the scene of the conversation between Athena and his mother Chariclo. In *Hymn* 4 the time covered is that of Leto's search for a place to give birth and her protracted labour. All this is presented in a narrative of some 220 lines (*Hymn* 4.55–275), with long speeches of various characters creating a series of scenes. In *Hymn* 6 we again have a simple plot and a considerable amount of direct speech in three short scenes, which illustrate Erysichthon's crime and the embarrassment and despair of his parents. It is not entirely clear, however, how long Erysichthon's illness lasted. Even so, on the whole the speed is slower in the *Hymns* than in the *Aetia*, with a comparatively large amount of direct speech.

Variety in rhythm is often employed by Callimachus to great effect. A good example is *Aetia* fr. 75.38–40, where after the lengthy quotation of Apollo's oracle (scene) the subsequent events are presented in a summary of only a few lines. In a similar way *Hymn* 1.10–54 gives a lengthy description of Zeus' birth and babyhood and then deals with his growing into a young man summarily in only two lines (55–56); in *Hymn* 3.46–85 Artemis' visit to the Cyclopes is described at length, and then in 86 the completion of her armour, which was the purpose of the visit, is described in less than a line.

²⁰ Cf. Schmitz 1999: 156–157 and 165–178.

²¹ Cf. Harder 2002–2003: 52–55.

The narrator not only may accelerate his speed but even interrupt his story altogether. A good example is *Aetia* fr. 75.2–9, where the narrator starts to explain a wedding-ritual at Naxos and then checks himself and speaks about the dangers of too much knowledge in a garrulous character like himself. One is reminded here of Pindar (→), and his *Abbruchsformel*. Another example is the brief ‘dialogue’ with the Muses about tree-nymphs, which interrupts the story in *Hymn* 4.82–85.

On the whole Callimachus’ style of narration is very compact, and we do not find any significant repetition. In fact, passages like fr. 75.38–40 show that Callimachus sometimes indicates quite clearly that he does not want to repeat what has been told already. Iterative presentation is found occasionally, for example in *Hymn* 6.68–69 and 87–93, Erysichthon’s continuous eating and drinking.

Conclusion

A striking aspect of Callimachus’ treatment of time is that it is closely related to the special character of his self-conscious and learned poetry. It draws attention to the scholarly narrator, who looks back on a shared past and is able to make use of the whole literary tradition before him, and it helps to highlight aspects of Callimachus’ literary technique in relation to his contemporary Apollonius of Rhodes. It also draws attention to the role of the narratee in this kind of poetry. Callimachus’ use of prolepsis, analepsis and ellipsis activates the narratee, in that it incorporates preceding, future or even central events by means of allusions to other literary treatments. The same applies to his treatment of rhythm, which becomes more elliptic and allusive as soon as the narratee can be relied on to think of other texts for his information. Thus ‘time’ is one of the tools used by Callimachus in order to create his own sophisticated kind of poetry.